

NEWS AND COMMENT IN THE WORLD OF ART

ON August 15 the Mystic Art Association opened its fourth annual exhibition of oil paintings with the announcement that one-half of its entire profits would go to the Red Cross, one-quarter to the Mystic Village Nurse Fund and one-quarter to the Village Improvement Society.

This is, of course, only as it should be. But we note it with great satisfaction. It is the right thing to do, and we say, "Good for the Mystic Art Association! That's what an art exhibition should be used for in these days."

Mystic, Conn., has long been a center for landscape and marine painters. And most justly so, for the country that surrounds this picturesque village is more than usually rich with motives of every description. Whether it be woods or pastureland, sweeping flats or rolling hills, fishing village scenes or open sea, here the painter finds what he loves, and it was in order to unite all these interests and crystallize this enthusiasm that the Mystic Art Association was founded, in August, 1914, with Charles H. Davis, N. A., as its prime factor.

And the association certainly has succeeded. Not only with the painters themselves, but with all lovers of art in this section of the country. They have given us three excellent and increasingly strong exhibitions; last year's of veritable academic quality, although only thirty-three canvases were hung.

This year—well, let us begin at the beginning.

On entering the main gallery one's attention is at once held by a large canvas by Charles H. Davis, N. A. It is given the place of honor. And most deservedly so, as it is a really splendid picture. Such a one is very seldom produced. Its title is "The Call of the West Wind." Green fields and glorious oaks are in sharp relief against a blue sky swept with clouds. It is a strong picture; one that thrills, exhilarates and makes one feel the undying freshness and vigor of nature. This canvas was awarded the \$1,000 Altman prize at this year's National Academy Exhibition.

Another remarkable canvas is "The Road to Center Hill," by Edward W. Redfield. It is a snow subject, but more, it is really snowing. One looks through myriad whirling snowflakes, past some houses, down a fast diminishing road and out across the immense ghost of the country. The technique is remarkable, as it also is in a smaller canvas called "At the Foot of the Mountains," by the same artist. This picture shows no sky. Just a brook, winding between banks of snow and earth, with the leafless bushes and brambles of the past summer overhanging. With this seemingly meagre motive the artist gives us a very strong impression.

The exhibition is strengthened by a canvas of the late Henry W. Ranger, N. A. Mr. Ranger spent his summers for many years at Noank, Conn., and was a staunch friend of the Mystic Art Association. It is with great pleasure that all his friends will see his canvas "Across the Fields." It is a very strong example of his work.

The whole exhibition is of an extremely high standard, yet most varied in the work shown. There is a powerful and brilliant portrait by Robert Henri, N. A., called "Mexican Gypsy Girl," in sharp but most pleasing contrast to "The Wild Rose," by Charles Hawthorne, N. A. Also a portrait of a young girl, but most subtle in handling and in color. Both are fine pictures, each of an entirely different school.

There is an extremely sensitive and imaginative canvas by Charles H. Davis, N. A., the title, a quotation from a poem by Francis Thompson, "And southward dreams the sea." In direct contrast to this is the daring realism of "Summer Morning," powerful incoming waves dashing against the rocks of a rough coast, by Paul Dougherty, N. A.

B. Davies' "Harkonia Too" is the height of fanciful and imaginative creation. "Deerfield River and Valley" by Gardner Symonds, N. A., is most realistic, and yet both are strong, very strong, canvases.

This exhibition gives a wonderful lesson, and really proves the often disputed artistic truth that there are many ways of doing a thing right. However true this may or may not be in every day matters, it is certainly a fact in the matter of painting, and this exhibition at Mystic proves it.

Wherever one turns one sees canvases of the highest standard. There is a large figure picture of a girl in a garden by Frederick C. Frieseke, N. A., glowing with color and fresh outdooriness. "The Morning Sun," G. Albert Thompson is well represented by three canvases. "The Road to the Village," a large snow subject, is an exceptional picture of an open country under deep snow; but in a cheerful mood, as blue sky and water and sunlit snow and cottages all combine to this effect. "The Old Homestead" and "Fishing Boats, Mystic," by the same artist, are both brilliant and pleasing pictures of typical New England subjects.

Childs Hassam, N. A., and Daniel Garber, N. A., both have very fine examples of their work in this exhibition. Their technique, their exceptional use of color, and their points of view, both so different and yet so full of suggestion, are light, will be enjoyed as always.

"In the Woods," by J. Alden Weir, N. A., is a remarkably subtle piece of painting. The composition, the knowledge and the thing as a whole show the master, as one familiar with the work of this artist would expect. A portrait, "Katherine," by Frances Davis, is a most pleasing picture. It is a splendid piece of color, and

shows that the artist is indeed a colorist. Peter Marcus' "Midsummer Clouds" is a spirited canvas showing a vigorous technique. His "Old New England" and "An Upland Farm" are both most characteristic pictures, strong and colorful, with a real sense of outdoors in them.

William L. Lathrop, N. A., is represented by a really delightful canvas, "Alexander Glen," "The Brook," by Charles Rosen, A. N. A., and "Island Harbor," by Lester Boronda, are two good examples, and in them is again shown the wide range that exists in

are also sketches by J. Elliot Enneking, Roy E. Bates, Bernard Green and George V. Grinnell. Those on the various committees of the Mystic Art Association are as follows: President, George E. B. Leonard; secretary and treasurer, Albert F. Earnshaw. Exhibition committee, Charles H. Davis, N. A.; G. Albert Thompson, Peter Marcus, Social committee, Miss L. L. Dudley, Miss Elizabeth T. Mallory, Mrs. Charles H. Davis.

A notable addition to the works of art in the Berkshire Museum of Natural History and Art at Pittsfield,

which are strikingly rich in color and design. The wigs, the high open collars, the knee breeches and buckles all bespeak the dress of another age.

These portraits have been hung in a new room in the museum, building which Mr. Crane built and donated to the county and which he has greatly endowed. The collection is one of the finest in any museum in the country. Of the three portraits of George Washington one by Gilbert Stuart, born 1755 and died 1825, the most noted artist of that period, is about two and a half by three and a half feet, finely mounted and framed. A

Peale, 1778-1860; John Newton of Halifax, by John Singleton Copley, 1736-1815; John C. Calhoun, by Chester Harding, 1792-1855; Gen. J. O. Totten, by Daniel Huntington, 1818-1898; Henry Clay, by Hendrick, 1793-1820; Samuel Ogden, first president of the City Bank of New York, by Charles Loring Elliott, 1812-1888; Judge Quilan of Maryland, by John Neagle, 1799-1865; a New York Belle, by Charles Cramwell Ingham, 1796-1882; Philip Livingston, by Charles Wilson Peale, 1741-1827; Henry Buchanan Breckinridge of Kentucky, by Matthew Jouett, 1783-1833; Thomas Cole, N. A., by Asher Durand, 1796-1874; B. P. Tilden, by Gilbert Stuart, 1755-1825; Judge Benjamin R. Morgan, by Thomas Sully, 1783-1873, and Portrait by John Vanderlyn, 1776-1852.

Romaine Brooks, said by the Paris newspapers to be an American portrait painter, has just presented Albert Dalmier, under secretary of the Société des Beaux Arts, the sum of \$20,000 to be used for the benefit of French painters or sculptors who are in one way or another victims of the war. The income from this fund will be used for this purpose only during the continuance of the war. The interest will after that time be used as the annual prize for the young French artist who has painted a notable picture for the exhibitions of each year. Romaine Brooks, the donor of this prize, who says she regards France as her second country, is the painter of a portrait of Gabrielle D'Annunzio, which hangs in the Luxembourg.

Announcement was made in the Boston Transcript of June 16 that certain important works of art from the Earl of Pembroke's collection at Wilton were to be sold at auction at Sotheby's, in London, this month, and among the treasures to be disposed of a panel by Andrea Mantegna, depicting "Judith and Holofernes," was particularly mentioned. This panel had formerly formed part of the collection of King Charles I, when it was catalogued as a Raphael. The King gave the picture to Philip, the fourth Earl of Pembroke, in exchange for a Bellini and a Parmigiano, and in recent years the authorities have attributed it to Mantegna. Last Tuesday a cablegram from London announced that the panel had been bought by an American firm of picture dealers for a large sum at private sale. It now turns out that the buyers were Duveen Bros. of New York.

Considered one of the most famous gems of old Italian art, this panel, held for centuries by the family of the Earl of Pembroke and Montgomery, was to have been put on sale in London this week, and many dealers were ready to bid on it, but the Duveens stole a march on them by buying the panel privately. The panel will be the highest priced picture of its size in America. It is said, being only 7 1/2 inches by 12 inches in dimensions. Small as it is, it depicts with extraordinary detail the complete biblical incident. Judith, clad in white, with a blue cloak falling from her shoulders, stands at the door of a palace, holding a sword in her right hand, the hilt gold, with a gold inlay on the blade. In her left hand is the severed head of Holofernes over a bag held open to receive it by an attendant. The sole of the right foot of Holofernes appears on a gilt bed in the background. The panel is inscribed: "Ant. Mantegna." The moulding which runs around three sides of the picture indicates that the panel originally formed one of a series.

For many years the authorship of the panel was in dispute. Abraham van der Dord, in his catalogue of the Charles I. collection, stated that this panel, then attributed to Raphael, was given by the King to Lord Pembroke in exchange for a portrait of a young woman by Bellini and "The Infant Christ and St. John Embracing" by Parmigiano. It has been in the Pembroke collection ever since. The picture will probably arrive in this country within a month. Just what price the Duveens paid for it is not divulged, although it is generally known that the Pembroke family has declined to sell it for less than \$200,000.

In the United States there are only three undisputed examples of Man-



"Portrait of a Little Girl," by George de F. Bruch. In the summer exhibition at the Knoedler Galleries.

Dana Pond's "Nasturtiums." In the summer exhibition at the Knoedler Galleries.

technique even among pictures that are of the best. "April Weather, Blue Ridge Mountains," by Roy E. Bates, is a pleasing picture of a big subject and a sweeping sky. One hardly realizes that the canvas is a comparatively small one.

J. Elliot Enneking and George Koch are represented by very creditable canvases. Many of the canvases were sent from the Macbeth Galleries, New York. The whole exhibition is of a remarkably high standard of excellence and has evidently been got up with the idea that quality not quantity is the thing for which to strive. This idea has certainly proved a success.

The Mystic Art Association have told us that they are much indebted to the late Mr. William Macbeth, who contributed a group of pictures to this exhibition, among which were some of the most important pictures.

This exhibition, coming as it does in the very heart of the summer season, has become not only artistically important, but has also come to be of considerable social interest. It makes a pleasant objective point for numerous motor parties from Stonington, Watch Hill, Newport and many other of the surrounding summer colonies. One feature of the exhibition which makes this particularly enjoyable is the Tea Room.

On the first floor of the building is a large room most artistically decorated with evergreen, laurel and flowers. In these picturesque surroundings the ladies interested in the exhibition serve a delicious tea each afternoon. This offers most grateful rest and refreshment of which the visitors are quick to take advantage, and here meet their friends and talk of pictures and, as seems, of many things. In short, in the eyes of many the Tea Room is quite a rival of the pictures themselves in making the success of the exhibition.

Another most interesting feature of this exhibition is called the Sketch Room. Here are sketches and studies—in some cases more indicative of the real feeling of the artist than his more finished work. The largest of the sketches is not over eighteen inches in length, but there are many with really big feeling.

"Le Tricolore," by Frances D. Davis, is a gem. It is a French peasant mother with her baby and two little children. The mother wears a red garment and one of the children wears the other blue, thus forming the famous blue, white and red of the French flag. In the doorway of their cottage is dimly visible the wreath of their father—who has given his life for their beloved France.

There are three colorful sketches by Daniel Garber, N. A.; a Paul Cornoyer of decided merit and some strong little marines by Parker S. Perkins. The eight sketches by Charles H. Davis, N. A., are remarkably diversified, but all in his inimitably subtle and suggestive manner. The work of G. Albert Thompson gives one a real and vivid impression of Mystic woods and Noank fishing boats and docks. Peter Marcus shows six interesting sketches. A glimpse of New York, "Queensborough Bridge," is very unusual and pleasing. Henry Bill Selden is always excellent in these little pictures, as his group of five shows this year. There

Mass., is a collection of seventeen paintings of "early Americans," comprising portraits of Washington, John C. Calhoun, Henry Clay, Philip Livingston, Henry Buchanan Breckinridge, Kentucky and others, which have been collected by Zenas Crane of Dalton. For some time Mr. Crane has been collecting these paintings, the average age of which is 100 years, and they constitute the work of some of the most talented artists of that period. The portraits represent not only the skill of the artists but they depict the old fashioned styles of men's clothes in vogue at that time, some of

remarkably strong, serious, thoughtful and kindly face is presented. It reveals him as a man of character. The portrait is of bust size and shows Washington wearing a black waistcoat with white, ruffled front and high soft collar. On the head is the usual white powdered wig. The others of Washington are by John Trumbull, 1756-1843 (presented by John Trumbull in 1841 to his friend Fernando Jones, from whose family it was acquired), and a portrait by Rembrandt Peale, 1778-1860.

Other portraits in the collection are: Col. Joseph Blays, by Rembrandt

HERE'S THE MAN, JOHN F. HYLAN, TAMMANY'S CHOICE FOR MAYOR

Continued from First Page.

year started out to belittle the Mitchell administration and incidentally attacked United States Senator Calder and the Rockefeller Foundation. In a formal statement he said: "I note by the press that the Hon. William M. Calder, United States Senator-elect, told several hundred people last night at a dinner given in his honor at the Republican Club that the R-Republicans could not do better than support the present fusion city administration again this fall."

"I am very much surprised that our new Senator from New York, a man of vast political experience and sagacity, in assuming the position of leader, presumed to say for the individual members of his party in the county of Kings that they will endorse the evils of the present municipal administration."

"I am a great admirer of the Brooklyn Senator, but disagree with him that the 'Reform-Fusion' administration now in control is fitted for a continuance in office, for it certainly is not entitled to the endorsement of the rent and tax payers of this great city."

"Will our Senator care to have his party go before the electorate burdened down with the liabilities of the inefficient 'efficiency engineers' and so-called experts now running New York City, many of whom have been drafted from other parts of the country by the promise of large salaries to be deducted from the pockets of the taxpayers?"

"Will the rank and file of Republicans endorse their new Kings county leader's approval of the 'most extreme kind of partisanship' of the City Hall, and which promises little or nothing to the rank and file of the Republican party?"

"Can our Senator endorse the wasteful methods adopted, the excessive taxation, the innumerable and abominable assessments constantly being levied in all parts of the city?" "Will our Senator endorse the Rockefeller Foundation control over the Board of Education?" "The 'pay as you go' policy really means the taxpayer 'pays' and the money 'goes'."

there may be a deeper significance in their desire to continue to direct the city's government through the graduates of the Rockefeller School of Political Economy.

"The Standard Oil Company owns many large parcels of property throughout the city. There are several in the Eastern District of Brooklyn. In this locality an assessment of \$2,500,000 has been levied for the construction of a trunk sewer line which almost amounts to a scandal. The area of assessment is limited to a section peopled with the laboring class, who own small homes and who suffer keenly through this enormous assessment."

"The Standard Oil Company owns the entire block 227, along which the sewer runs, between Bushwick Creek, North Twelfth street, Kent avenue and the East River, with an assessed valuation of \$1,000,000 and a sewer assessment of \$21.50, while a citizen who owns a lot and a small house within the same area of assessment for the same sewer (thirteen blocks distant, Block No. 3022, on Ten Eyck street, with an assessed valuation of \$2,500, pays a sewer assessment of \$2.50, which is double the amount the Standard Oil Company pays for property worth \$1,000,000."

"Cannot the Republican party find a man in their own ranks capable of giving the people an honest and efficient government, whose training in public affairs is broad enough to equal those now directing municipal affairs?"

"I must protest against the continuance of an administration which imposes burdensome taxes and assessments on the little property holder, while the powerful and influential escape their share of civic responsibility."

"Can any circumstances extenuate the disgraceful conditions surrounding the Riverside deal, the Erie Basin land deal, the Brooklyn patch plan Court House deal, the veering down of public buildings, the unnecessary leasing of public offices in private buildings and the making of a political asset of the Board of Education in pledging the Commissioners before appointing them to a policy in keeping with the ideas of the Rockefeller Foundation control over the Board of Education?"

"The 'pay as you go' policy really means the taxpayer 'pays' and the money 'goes'."

Allied Boards of Trade and the Taxpayers' Association of Brooklyn. He is no large real estate holder himself, residing in a modest brownstone two-story and basement house at 959 Bushwick avenue, Brooklyn.

Bushwick avenue, Brooklyn, in a speech before the Taxpayers' Association November 24, 1916, he aired his views of the sort of a man who should be Mayor of New York. He not only made the speech, but later had it printed in pamphlet form. He said in part:

"When we find men of one profession or class practically in control of every branch of the Government it is not being administered as was intended."

"Lawyers are properly chosen to administer the judicial branch because they are the only sphere in which they are trained. Lawyers are practically in control of the legislative branch of our Government, and lawyers are being elected and appointed to administer the offices of the executive branch."

"Therefore we have a government of lawyers, and I might say, for lawyers, at the expense of the taxpayers and others."

"I am not attacking the lawyer in the practice of his profession, either upon the bench or in the legislative halls. We have in our city the very best legal talent. We need them and respect them, but what we need most in the Mayor's office, in my humble opinion, is a big, broad-minded, honest, practical business man, one who will understand and treat fairly the working and business men of our city."

"I do not believe that the Mayor's office is a big, broad-minded, honest, practical business man, one who will understand and treat fairly the working and business men of our city."

"Let us request all professional aspirants to step aside and next year (meaning this year) put into the Mayor's office a strong, honest, fearless, capable and experienced business

man. We have such a man somewhere among us. It is our duty to find him and support him."

Just what, if any, man Judge Hyland had in mind when he concluded his speech he did not say. It was apparent he did not think the political boss was going to strike him, and those who are opposed to him say he will have a hard time explaining what he meant when he declared a lawyer would not make a good Mayor.

Continuing this line of thought, Judge Hyland recently appeared before the platform committee of the Business Men's League and said:

"The question to be settled in the coming Mayoralty campaign is a question between the people of all parties against the most daring combination of privilege seekers and special interests, the most powerful and the most powerful of the legislative branch of our Government, and lawyers are being elected and appointed to administer the offices of the executive branch."

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